

Stained Glass

LEVEL ONE A Quarterly Devoted to the Craft
of Painted and Stained Glass





Digitized by the Internet Archive
in 2024

IN THE name of the Father and of the Son and of the Holy Ghost, Amen. Almighty God, look with pleasure upon these men and women whose ambition is to bring divine inspiration to their fellow men. Kindly grant them, dear God, the grace that they too may one day come into your presence there to remain forever. Give them a feeling of assurance that as they show others to God through their art, they will more easily find their own way to your side, each according to his own conscience. Amen.

*Invocation by the Reverend
Francis J. Niesen on the
opening of the 1954 Convention
of the Stained Glass Association
of America.*

STAINED GLASS

SPRING
1954

CONTENTS

President's Letter	4
The Forty-Fifth Convention	8
Resolutions	13
Editorial Note	15
New Work in Stained Glass. A Symposium	17
A Note on the Illustrations	21
Illustrations	22
Notes and Comment	27
Publications of Interest	35
Advertising Section	42

Published quarterly at San Francisco, California, by the Stained Glass Association of America. Editor and manager: Norbert W. Graves. All correspondence should be addressed to Norbert W. Graves, 65 Edgecroft Road, Berkeley 7, California. Subscription rates: \$2.00 per year, in advance. To members, included with dues. Single copies, .50c. Special price for quantities ordered in advance of publication. Advertising rates: Per issue; Display page, \$36; half-page, \$20; quarter-page, \$12; payable on insertion. Covers, special position, color, etc., on application. Forms close on 15th of month preceding issue. All advertising copy is subject to Editor's approval before publication. Manuscripts, when unsolicited, including photos, or other material, are not returnable unless stamped self-addressed container is enclosed. The Editor reserves the right to reject or edit all matter submitted for publication..

President's Letter

I have given much thought to what I should say in this, my first "President's Letter." At first glance it seemed easy, considering all the important matters which face us, and which were discussed at the convention. Yet, it proves not quite as easy as that, because I do not want to make it repetitive of the convention, (a report of that will be found in this issue), and because there are certain ideas which I hope to express, and the only way I know how to do it is to "think out loud." So here goes! And please bear with me if I use the personal pronoun too often.

Sometimes I think I am a very practical person, because I have had the training, experience and background to make me so. But then sometimes I think I am at times a rather sentimental and occasionally an impractical guy. As many of you know, Mrs. Lamb and I, when we were at the convention in Cincinnati, were awaiting the fact that we would be grandparents twice over in a few weeks. Both our son and our daughter were expecting their first child. Well, now we are, and in face of the fact that it is not "stained glass business," I will quote here parts of a letter I have written to my children.

I am doing this deliberately, and with a set purpose. That purpose is to emphasize that just perhaps a bit of honest sentiment, brotherly love, closer cooperation, and I hope an increased membership, may now go much further

than cut-throat competition, undue criticism, or a "devil-take-the-hindmost" attitude to which every one of us has been prone at times. We cannot afford now, to take that attitude. In these days of atomic bombs, wars, communism, and above all, as far as you and I are immediately concerned, in view of increasing foreign competition, we must "hang together or hang separately." This goes not only for "bosses" but also for "labor." And we have a very fine start in our Joint Committee, which is doing superb work. Well, here is the letter:

"There is a saying as old as the hills, 'An old shoe brings good luck!'

"So here is an old shoe!

"I have saved them all these years so I could pass one on to each of our first two grandchildren.

"Of course you know what they are—Dad's baby shoes. From their badly worn condition Dad must have been an active chap in those days.

"You will note the shoe has 5 buttons—a lucky number. Odd numbers are always the luckiest. We even say: 'Seven, seven, come eleven' sometimes when we shouldn't!

"I hope this wee little shoe will bring your baby all the luck in the world. I am sure it will!"

I hope I will be forgiven for quoting this letter, and I hope it will be realized that in quoting it I am in a way expressing perhaps too much sentiment but at the same time some rather intimate thoughts. But here is the point: I feel very strongly about the necessity of all of us doing just that, in these days, and in complete honesty, if we are to survive. We cannot be hypocritical, supersecretive, or anything but as completely frank as we can. An association such as ours is in a way, unique. It is small, and made up of people who

are artists, and therefore naturally jealous and often opinionated—I will be the first to admit that in my own case. But, if we did not have the artistic temperament, we could never make good, or carry on in the stained glass craft, and our companies would sooner or later die.

I believe we face, primarily, two things:

(1) A rapidly growing America in which, if we are smart, there would be work for all of us.

(2) Yet a most serious threat to our profitable existence, perhaps even our life, through foreign competition, and a government which may sacrifice the little handcraft trades such as ours for what it thinks (rightly or wrongly so) is best for the 160-odd million people in these great United States.

The answer is a difficult one at which to arrive. But I do know, (and I am going to be very trite):

“In union there is strength.”

“Hang together or hang separately.”

“In God we trust.”

Now you are perfectly at liberty to say: “Who is this fellow we elected President of the Stained Glass Association?” You are at perfect liberty to write me and criticize or suggest, and I sincerely desire your suggestions and criticisms. I have reached an age, after many years as an executive in business, and over six years as an officer in the army, at which I hope I can recognize varying points of view and not get sore, but on the contrary, be a good listener. If I can, I will feel repaid.

In our association we have a fine organization. It deserves our maximum support. We have very able, very conscientious, hard working men heading it and the Committees. If we pull together and give every aid we can to our association,

as an association, we will have helped to the best of our ability. And we will have accomplished something for the good of all. We can *all* benefit thereby. But it does need effort.

We, here in the United States, can design and produce the finest stained glass in the world. I have done much traveling in recent years, both in this country and abroad, and I know this to be true. So let us emphasize it! Talk it up! Insist upon it! Make the churches realize it! "Education" must be one of our main slogans!

Perhaps my greatest fault has always been that I am too much of an optimist. But, to be trite again, "Never sell America short." Because somehow I think the Good Lord will always provide, no matter how much we all get upset about our individual and immediate troubles.

This letter had to be written very shortly after my election. In the next issue, after I have had an opportunity to "get my teeth" into our problems, I hope to have more specific and concrete suggestions to submit for consideration.

In the meantime, Cheerio! And good luck!

KARL BARRE LAMB

THE FORTY-FIFTH CONVENTION

The Netherlands Plaza Hotel in Cincinnati was the scene of our convention this year. Members who arrived early had the pleasure of seeing a number of slides taken in Europe last year during the Fiftieth Anniversary trip. The Executive Committee went to work the following morning to prepare the business to be brought before the organization at the regular sessions.

At the opening meeting on June 14, President George Hunt presided with our Secretary Fred Oppliger in attendance. The invocation was given by the Reverend Francis J. Niesen.

Mr. Max Eberhardt presented the report of the Credentials Committee. Of our eighty-eight members, twenty-four were present and twenty-nine were represented by proxies. Twenty-four Associate Members were also present.

Elected to the Auditing Committee were: Mr. H. E. Helf, Mr. B. O. Gruenke and Mr. K. B. Lamb. The Nominating Committee was composed of: Mr. Max Eberhardt, Mr. K. B. Lamb, Mr. M. Poremba, Mr. Robert Rambusch and Miss E. Bruder.

The President, in making his report, took the opportunity to praise the work of the committees during the past year. Mr. Oppliger reminded the members that the work of the Association goes on whether they are aware of it or not. The other officers present asked to be allowed to make their reports as chairmen of the various committees.

The report of the Editor Mr. Graves was read, since he was not present, by Secretary Oppliger. It is interesting that

the quarterly has a circulation of three hundred and forty copies. Usable contributions have been rare and the suggestion was made that semi-annual publication be considered.

Mr. Harold Cummings reported for the Crafts Relations and Apprentice Training Committee. Forty-four members replied to a questionnaire sent out by this committee. Since the National Code for the Apprenticeship Program was set up in 1945, one hundred and sixty-nine men have started training, eighty-one of whom have become journeymen and thirty-two are still in training. Thirty-one studios have been able to conform at least partially to the plan outlined in the National Code. Twenty-three studios reported that a state or local Joint-Apprenticeship Committee covered their apprentices. Nineteen shops replied that there was a shortage or difficulty in getting apprentices. Nineteen voted for an Apprentice Competition. Of the thirty-two apprentices still in training, nineteen are glaziers, eleven are designers, and two were not designated. The Craft Relations information was not reported. This is available to all who co-operate by notifying the committee when new agreements have been made.

The report of the Education and Publicity Committee given by Mr. Henry Lee Willet covered the many accomplishments of the past year and recommendations for the coming year. It has been decided that our publicity in Sweet's catalogue will be discontinued since the cost is disproportionate to the good accomplished. The American Institute of Architects has been supplied with information on whom the chapters in various parts of the country could call for talks and information on stained glass. This committee has also been working with the Architectural Record which is planning an issue devoted to American stained glass. Assistance has been offered to New York University where a

course on the art was offered last year. The Association has been listed in the International Directory of Arts. At the request of the State Department, stained glass was included in an exhibition "The Church in America" which was sent abroad. The exhibition of New York in Stained Glass has fulfilled its purpose in attracting much publicity and interest. It will continue being shown the remainder of this year and is scheduled for several cities in 1955. Christmas cards using colored reproductions of members' work are suggested for a new publicity project.

Mr. Wilbur H. Burnham, Jr., as Chairman of the Governmental Relations Committee described in detail the objectives and accomplishments of the Joint Committee of the American Stained Glass Craft. Mr. Eugene Kelly also spoke on this subject and supplied a detailed report on the application of the tariff laws as related to stained glass. Mr. Harry Pedersen gave further thoughts on the same subject.

Mr. John Weaver, Chairman of the Convention Committee, spoke briefly on the proposal to hold our next convention in Florida. The place and dates will be determined and announced later.

The report of the Membership Committee by Mr. Louis G. Seele, Jr. followed, covering the period from January through June. During this period we have received the Novello Art Glass Studios of Winona, Minnesota, as a Full Member, and twenty-six Associate Members. During the same period three Full Members have resigned.

The appointment of Mr. Henry Lee Willet as Chairman of the Resolutions Committee was followed by the reading of messages from absent members George Spiers, and Henry Keck.

Unfinished business was taken up next and the desirability of an Editorial Board to assist the editor of the Quarterly was discussed. This board was appointed by the Executive Committee after the second general meeting and consists of Mr. Lamb, Mrs. Harold Cummings, Mrs. Henry Lee Willet and Mr. Stephen Bridges.

A recommendation was made to the in-coming Publicity Committee to consider the possibility of collecting slides to illustrate a lecture for the use of our members and others. Examples of work by members and illustrations of studio procedure are to be included. The proposal of a series of Christmas cards was also given full discussion.

Mr. Henry Lee Willet proposed that the classification of membership now known as *Elder Statesman* be changed to *Fellow*. This was put to a vote and was carried.

The meeting adjourned at 4:40 P.M.

In the early evening we crossed the Ohio River into Kentucky for dinner and the relaxation of an enjoyable stage show and dancing at the famous Beverly Hills Club.

The second business meeting was called to order by President George Hunt on Tuesday morning, June 15.

The reports of the various committees presented on the previous day were accepted after clarifying discussion on certain points. The idea of an Apprentice Competition was approved as were the Christmas Card and Illustrated Lecture projects.

The messages prepared by the Resolutions Committee were read by Henry Lee Willet including greetings to Mr. Henry Keck and Mr. George Spiers, Memorial Resolutions for Mr. Frank Drehobel, Mr. Nicola D'Ascenzo and Mr. George Sotter.

Miss E. Elizabeth Bruder presented the slate of the Nominating Committee and the election was by unanimous vote.

Our officers for the coming year are: Karl B. Lamb, President; George Spiers, First Vice-President; Wilbur H. Burnham, Jr., Second Vice-President; Fred Opplinger, Secretary; A. W. Klemme, Treasurer. George Hunt, Henry Lee Willet, and E. Elizabeth Bruder are the new members of the Executive Committee.

Under the heading of New Business various members stated their preference for the place of our next meeting. The Executive Committee will be responsible for the final decision and for making suitable arrangements.

There was serious discussion of action on glass imported from Europe with realistic descriptions of the situation by Mr. Bryce Holcombe, General Organizer of the Brotherhood of Painters and Mr. Eugene Kelley, Executive Secretary of the Joint Committee. This is an issue on which every member should inform himself and full co-operation should be given to Chairman Burnham.

Mr. Harold Cummings gave a special tribute to Mr. Henry Lee Willet and Mr. Harold Rambusch for their work on the exhibition of New Work in Stained Glass.

A special vote of thanks was made to Mr. and Mrs. John Riordan for their generous work in arranging for the convention.

During the afternoon we went as a body to the Cincinnati Art Institute where the eighteen panels of New Work in Stained Glass were on exhibition. This was the first opportunity of many of those present to see the glass and it was under the happiest circumstances. The recording of preferences demonstrated that we are as varied in our likes and dislikes as we are in our work.

A banquet with informal speeches brought the gathering to a close.

RESOLUTIONS

Following the custom of the Association, tribute to members who have died during the past year were read at the convention.

Frank Drehobl

"Just last year Frank Drehobl was with us on our great pilgrimage to the shrine of stained glass in France on the occasion of the Fiftieth Anniversary of the Stained Glass Association.

"Frank was our congenial and happy representative from Chicago where for many years he had successfully headed a stained glass studio. He was a faithful and true member of the Association, a credit to our craft and a friend to all.

"THEREFORE BE IT RESOLVED: That the Stained Glass Association in Convention in Cincinnati, June 15, 1954, take the occasion to honor the memory of one whose membership goes back to the early days of our Association, and that a copy of this resolution be sent to his family."

Nicola D'Ascenzo

"On April 14, 1954, one of the great names in American Glass was taken from our ranks. A pioneer in advancing the best traditions of stained glass, his masterpieces of the craft in the Chapel at Valley Forge, and his windows enriching the Cathedral of St. John the Divine, the Riverside Church, Princeton Chapel, and Cathedrals and Churches in most of our forty-eight states, brought fame and many honors and awards to the name of D'Ascenzo, and glory to that perish-

able yet most enduring form of art in color—stained glass.

“THEREFORE BE IT RESOLVED: That the Stained Glass Association in Convention in Cincinnati, June 15, 1954, on this occasion, inscribe permanently in the records of the Association the honor and respect with which we hold this member and past president (1929-1930), and direct that a copy of this resolution be sent to his widow and to the studio that continues to bear his name.”

George Sotter

“All too infrequently does the world produce one of these rare souls, a man of tremendous artistic ability, true humility and a strong Christian character.

“Such a man was George Sotter. He was with us in New York at the meeting prior to the group sailing on the Fiftieth Anniversary trip to Europe. George was so alive and full of enthusiastic plans to return to his first and truest love, the glory that is stained glass, that it was a grievous shock when the cable came telling those of us in Europe of his passing, May 6, 1953.

“The art world in general, and the stained glass craft in particular could ill afford to lose a man of George Sotter’s stature.

“THEREFORE BE IT RESOLVED: That the Stained Glass Association in Convention in Cincinnati, June 15, 1954, take this occasion to permanently inscribe in the records of this Association, a memorial to one of the most beloved and respected members of this Association, and that this message of respect and sympathy be forwarded to his constant and beloved companion and collaborator, Alice Sotter.”

Editorial Note

In this issue, dear members and friends, I like to think that we have taken a slight turn to the "comparative left." Much of the material you will see is the result of a, shall we say, new and more aggressive viewpoint agreed upon by our newly-elected officers—and your editor. We are faced with tremendous issues, and I am not afraid in the least to say, a real crisis in our many years of existence. We are going to enter this struggle more and more in the future, a struggle that can well mean our triumph in our own labors of energy and love, or a struggle that will culminate in our meek acceptance of the role of hack repair men or residual completers-of-foreign-commissions.

You will note that our new President, Mr. Karl B. Lamb, is more than merely articulate, and we expect really great things from him in the future. You will note, too, that we do not intend to gloss over things that, although somewhat distasteful, should really find place on our pages. In short, we are going to keep you completely informed.

Your editor is more than happy to have the help of the newly-authorized Editorial Board. Mrs. Harold W. Cummings, Mr. Stephen Bridges and Mrs. Henry Lee Willet are members of that board, and they have already turned to their task with an elan that cannot but augur complete success in our future issues. Vital people are meeting vital conditions. We cannot say more about them!

You will note that Committee Reports and the Summary Report of the Joint Committee for the American Stained Glass Craft do not appear in this issue. Exigencies of column inches just would not allow, but the following issue will treat of these matters in detail.

So, with Our Lord permitting, Brother Sun conditioning, and our Editorial Board assisting, we send you greetings and all best wishes!

NORBERT W. GRAVES

New Work in Stained Glass.

A SYMPOSIUM

During the Convention all the members present visited the Cincinnati Art Museum as a group. This was the first opportunity for many to see the exhibition joint-sponsored by the Stained Glass Association of America and the American Federation of Art. It was an added pleasure to be able to discuss the merits of the eighteen panels with other glassmen. A sample of the opinions exchanged that afternoon is recorded below.

HELEN HUNT . . .

Walking into the room in the Cincinnati Museum where the stained glass show was exhibited was like coming suddenly into a wonderland of jeweled color! Here was excitement and variety galore! Many of these artists showed great creative courage and daring—bringing to life the inspiration and ideas in their minds.

I was particularly impressed with I. Rice Pereira's calm and well-ordered double panel, with its subtle color and simplicity, both panels taking part in the design's composition—Robert Harmon's experimental plastic with glass between (although I fervently hope that plastic never replaces glass—it can never attain the brilliance and aliveness of pure glass)—Peter Ostuni's broken glass panel, fused on big sheets of glass—the excellent use of glass and lead in the handsome "Three Cocks" by Hans Moller—the exquisite painting of Francis Deck's panel (although much influenced

by Harmon)—and was interested to note that the mood of Abraham Rattner's panel was not as glassy as his painting! I could go on and on, as there were many refreshing ideas in the exhibit.

We in stained glass are aware of its limitations, or are we too cautious about trying new techniques? This must be a time for believing. With the huge expanses of glass being used in modern buildings, there are opportunities to create new horizons. We must have faith in our work and the courage to dare, always and ever striving to better our wonderful craft.

JAMES R. SUMNER . . .

During the tour of the exhibition, many thoughts came to my mind, one of these being that since most stained glass windows are produced for churches, would the people attending religious services understand a window in contemporary art? After all, it's not for just a few, it's for everyone.

I can easily understand that every panel there had much time spent in its fabrication. If you were to produce a window like some of those shown, the cost would be much greater than anyone interested would be prepared to pay, taking into consideration the competition we are having with foreign trade.

Not everyone is gifted or educated in this field, yet they are interested, so I say that it should be kept down to where everyone can enjoy it.

EDWARD W. HIEMER . . .

The exhibit of contemporary stained glass shown in Cincinnati no doubt created a great deal of interest, and the voting of the Stained Glass Association membership indicated that in our art-craft as well as in the fine arts, the majority still prefer a portrayal that can be understood.

However, extremes may be necessary to attract attention and make news.

HAROLD W. CUMMINGS . . .

Upon first viewing the exhibition in Cincinnati I must confess that I was agreeably surprised at the effectiveness of the display. Although the lighting may not have been all that could be desired by a student of stained glass, at the same time the exhibition aroused an interest in the craft because of the scintillating quality of the material with which we work.

It occurred to me that there were many examples of contemporary design which did not indicate that they were intended to be executed in stained glass. In other words, they might just as well, or better, have been done on a canvas. The exhibition seemed to create great interest, although possibly this interest was due to the fact that all the people who viewed it when I was there were all in some way connected with our craft.

Since publicity, even good publicity, may come from even adverse criticism, my reaction is that the exhibition is serving its purpose, especially with the people who visit the art museums, even though they may not be the people who buy stained glass windows.

STEPHEN BRIDGES . . .

The worst possible outcome of the exhibition of *New Work in Stained Glass* would have been a calm, bland acceptance by the Association and the public. Conversely, what we hoped for—and got—was a warm-to-heated controversy. Nobody ignored this show, and that was the best and healthiest reaction it could have produced. It forces us as craftsmen to re-examine traditional principles, and here we have the raw materials for discussion—the theories of Viollet-le-Duc

exemplified at one end of the series of panels, and glass set in plastic at the other extreme.

Technically, there is nothing in the show that has not been tried experimentally before. Complete panels such as Ostuni's and Pereira's explored effects known to all of us as occasional accidents but here they seem completely new because they develop these effects to the limits of whole panels. We hope that young men in shops throughout the country will be encouraged to carry their own experiments to equally dignified lengths.

The greatest further benefit which could be gained from this exhibition would be to make architects aware of our art as a form of color decoration free of mediaeval associations. This could open opportunities for the craft to become once more the handmaid of *living* architecture.

HENRY LEE WILLET . . .

The result of the voting on the stained glass panels in the New Look Show at Cincinnati during the visit of the Stained Glass Association's Convention was very significant to me. It proved that the exhibition accomplished just what we had hoped it would; that it was, in fact, both controversial and stimulating. None of the panels could be ignored. This is in the best tradition of public reaction to an important art show.

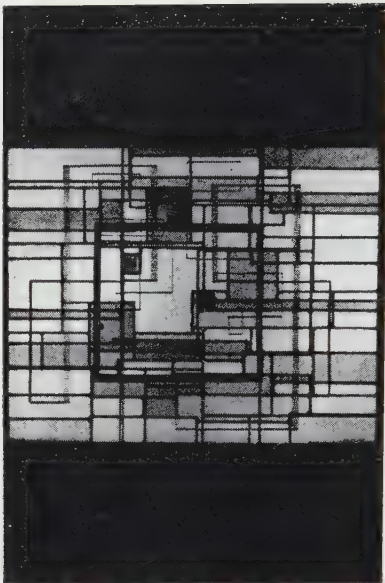
During the afternoon visit, fifty-five persons voted for the panel they liked best and least. Bourdelle and Girard tied with seven votes each for first choice as *Best*. The second place was also a tie between Maas and Schickel, each with six votes. The third choice was for the panel by Deck which was given five votes. All eighteen panels received one or more votes one way or another, with fourteen panels as favorites and eleven noted unfavorably. One-third of the

exhibits received votes as both *Best* and *Worst*! The two panels given the most publicity in newspapers came the closest to being ignored in the voting. One received one vote as *Best* and the other a vote as the *Worst*.

Written comments were requested. The most derogatory: "The cases and the frames were the best part of the show." The most complimentary: "The best thing the Association ever sponsored."

A Note on the Illustrations

On the following pages, we are presenting black and white reproductions of the eighteen panels comprising the show. It is of course realized that mere black and white print can give but a ghostly impression of these panels. These cuts, then, are studies in composition, and we feel that they are very valuable as such. They should stimulate greater member-interest, and, needless to say, all of us should make every effort to view them during the national tour. They will more than repay the effort of necessary travel to and from the various exhibition spots.



I. RICE PEREIRA
GEORGE DURHAN & SON



ANDRE RACZ
GEORGE DURHAN & SON



ANDRE GIRARD
J. & R. LAMB STUDIOS



ABRAHAM RATTNER
KARL HACKERT, INC.



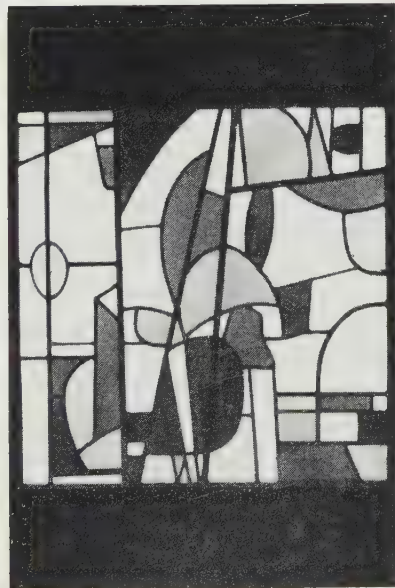
PETER OSTUNI
PETER OSTUNI



WALTER TANDY MURCH
HEINIGKE & SMITH



JOEP NICOLAS
RAMBUSCH STUDIOS



MAX SPIVAK
NICHOLAS WAGNER



ROBERT HARMON
EMIL FREI, INC.



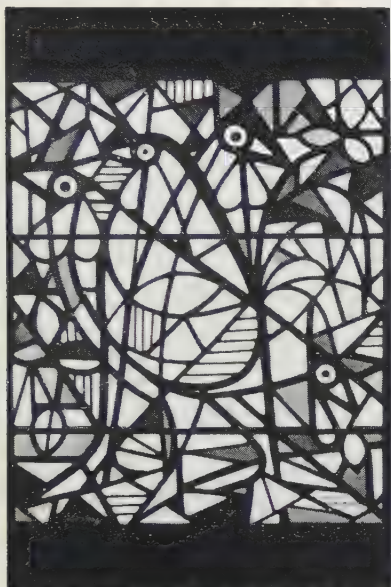
ADOLPH GOTTLIEB
HEINIGKE & SMITH



WILLIAM E. HALEY
RAMBUSCH STUDIOS



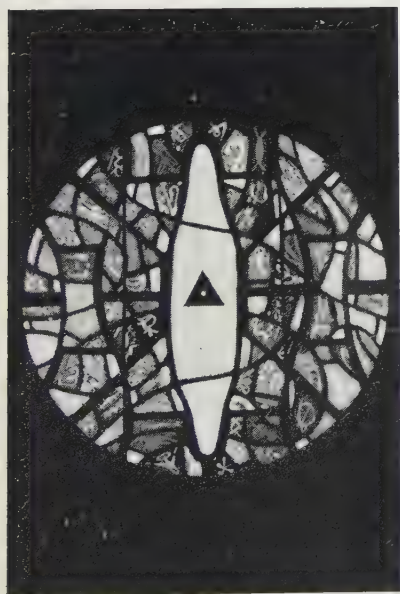
PIERRE BOURDELLE
HEINIGKE & SMITH



HANS MOLLER
GEORGE DURHAN & SON



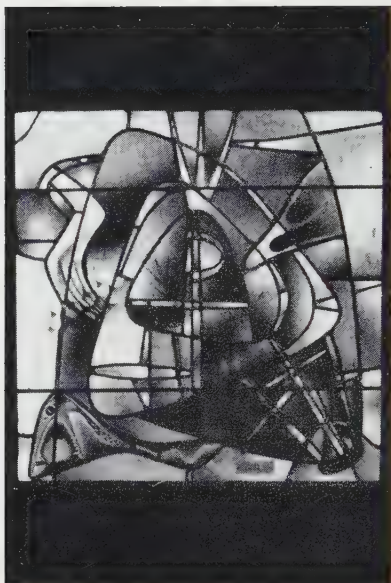
REVEREND MARCOLINO MAAS
REVEREND MARCOLINO MAAS



ALFONSO OSSORIO
HEINIGKE & SMITH



WILLIAM SCHICKEL
EMIL FREI, INC.



FRANCIS DECK
EMIL FREI, INC.



SIEGFRIED REINHARDT
EMIL FREI, INC.

Notes and Comment

From Mrs. Sotter

Your secretary has sent us a letter from Mrs. George W. Sotter, which we take great pleasure in presenting to our members. The letter is as follows:

Dear Mr. Oppliger:

I have your letter and the enclosed copy of a resolution passed at the convention in Cincinnati last month. Am deeply moved by the beautiful expressions of love and admiration for George. It comforts me greatly to know of the deep feeling and respect you all have for George and his outstanding qualities of character and his talents.

I thank you and the Stained Glass Association of America for inscribing this in the records of this Association—and for the sympathy expressed for me.

With the greatest appreciation, I am

Sincerely yours,

July 16, 1954

ALICE SOTTER (signed)

A Craftsman Speaks His Mind

We are gratified to be able to publish the following letter. It was written by our President, Mr. Karl Lamb, to a clergyman friend and client. We feel that this letter has epitomized the feelings and viewpoint of by far the greatest number of our members, and we would recommend it as a model upon which our own answers to the problem could well be framed. We yield the page to Mr. Lamb.

Dear (The Rector)

This will acknowledge your letter of July 29 which came as a breath out of the blue. I do not know how I can thank you for the courteous and cordial tone of your whole letter except to say, as you know, that we have always been very much interested in your church, that we tried to do a very fine job for you in the polychromed carved reredos which, if I do say so myself, is a magnificent thing and which I realize you appreciate, and also in the very fitting and beautiful three light chancel window above, which we also made.

So I thank you for the invitation to submit a sketch, in competition with the English firm of Whipple for your second nave window, though I must say it came as a shock to us to hear your church had already given the first nave window to that English firm. . . .

The stained glass studios in this country without any question produce the finest stained glass which is made in the world today. Anything which is desired can be obtained from the American studios, of which ours is one of the best, but only one.

Why an American church should go to England, and deal through an American agent for an English firm, is a bit hard to understand, particularly when the price is set. No English firm today, (with the possible exception of Powell) can equal, and certainly none excel, what the best stained glass studios in this country can produce, both artistically and technically. In addition, they seldom know the church in question, or our much stronger light. Your city is not on the latitude of London, but on that of Cairo, Egypt, with the same angle and similar intensity of light.

In addition, their artists, selectors, and craftsmen usually have to design and produce the window without ever actu-

ally seeing the church or its surroundings in the beginning, or the final result when set in place; and they must send the window to this country to be set by local workmen they have probably never met, and whom they can not closely instruct or supervise.

This whole problem was discussed in great detail at the last convention of the Stained Glass Association, held in Cincinnati June 14-5,6, 1954, by both the stained glass studios and representatives of labor who were asked to be present.

I feel you have been eminently fair in your letter. But I am just wondering if we should, under the circumstances as above noted, go into competition with foreign firms which are undermining the business of American firms, and taking bread out of the mouths of our fine American craftsmen.

We made a sketch for the first window in your nave. If your Committee did not like it, they had only to advise us it was "too blue and brilliant," as we are now told, and we would have made as many sketches as you desired, until you and your Committee were completely satisfied. But the order for the first nave window has been given to an English firm, without our having a chance to adjust to the Committee's new wishes.

The designing and the execution of a stained glass window can not be placed entirely on a price basis, nor on an international basis either. In this connection, quote herewith from the "Code of Ethics" contained in the "Story of Stained Glass," officially issued by the Stained Glass Association:

"We believe that ideal conditions will prevail only when one craftsman studies the problem with the Architect and owner. This condition fosters mutual confidence as well as the most practical and economical procedure.

Should this craftsman fail to satisfy the Architect or owner with his sketches, he should be willing to withdraw, without compensation, thus permitting another craftsman to enjoy the full cooperation of the owner."

The agent who has visited you so many times, a former member of the Stained Glass Association, and to whom the church gave the order for an English window, has a perfect right to sell English stained glass. I will be the last to deny or to criticize that right. But it was felt he should not, and could not, be a member of the Stained Glass Association of AMERICA, while representing an English firm and selling English windows in competition with American firms.

One who has to have his appendix out does not pick his doctor in competition, even though the price is agreed upon beforehand. It should be the same in selecting an architect, or with a portrait, or any work of art, of which a fine stained glass window is one.

Therefore, the position I believe our studios, the oldest and one of the outstanding firms of its kind in this country, should take is this: we do not wish to go into competition with any foreign firm which is undermining the American stained glass craft. In this particular case it means nothing in a saving in dollars and cents because, as you say, the price of the window is set, "not to cost more than \$2000.00 installed."

If American churches are going to buy their stained glass abroad, either because of savings of a few dollars or because they have the very incorrect idea that foreign glass is better, I for one do not wish to go into an open competition in such a situation. This is a very frank letter which you can naturally read to your Committee if you so desire.

I have always had a most cordial feeling for you personally. But there comes a time when one has to be frank, and just perhaps this is the time. So, if your church wishes to put in English glass in its nave, that is what it should do. If it wishes to "shop" with several studios, and not select one studio to work with the church, in the same way as you would select a doctor or architect, that is of course its privilege. I feel rather strongly about this, and I am expressing my thoughts very frankly. . . .

I wish to thank you again for your most courteous and kind letter, and to express the hope that I will hear from you in the very near future.

With best wishes, as always.

Sincerely yours,

THE J & R LAMB STUDIOS

KARL B. LAMB, *President*

Spiers Wields the Spear

Our daily papers have been syndicating a featured article for the past two or three months entitled "Irish Stained Glass In Heavy Demand." Our Public Relations Committee Chairman has answered this article in the press, and we believe that our membership will be interested in the way in which Mr. Spiers picked up the gauntlet for us. The article and the rebuttal follow:

"American Catholics are turning more and more to Ireland for stained glass windows for their churches and cathedrals.

"In hundreds of churches, not only in the United States, but all over the world, the light that streams through the tall windows is touched to magic colors by the artistry of a small group of workers in a Dublin Studio.

"These workers, under bespectacled, beaming William Dowling, are reviving a craft that is as old as Ireland itself. Over the past three years, their exports of stained-glass windows to American churches have been netting them a yearly \$100,000. Not bad for just 13 craftsmen unhurriedly plying their skilled trade.

The present pedigree of Irish stained glass goes back no more than 50 years. With the suppression of religion in Ireland during Tudor times and the desolation wrought by Cromwell's soldiers almost a century later, not a piece of medieval Irish stained-glass was left unsmashed.

"After Catholic Emancipation in 1829, churches in Ireland again went in for the luxury of stained-glass windows imported from England and the continent. The work was based on unlovely German models.

"Until Irish stained glass began to go to America some four years ago, the fashion in the United States was for something conceived in terms of realism—almost like the reproduction of pictures in glass.

"If it wasn't ingeniously realistic, it was a slavish copy of worst English and German models of 70 or 80 years ago—sloppy and sentimental," said Dowling.

There are two stained glass studios in America working on a scale like the Dublin center and capable of making windows comparable to those made in Dublin, in Dowling's opinion.

"These, of course, are not capable of meeting the growing demand by churches caused by the hierarchy's insistence

on spiritual quality combined with artistry," he said, explaining the American demand for the Irish product."

(If this raises your hackles, as it did ours, kindly pause for a few moments in silent prayer—then pray continue.)

EDITOR, EVENING NEWS,

Paterson, New Jersey

Dear Sir:

Your edition of July 26th carried a UP column entitled "Irish Stained Glass In Heavy Demand," which ostensibly is supposed to be news but factually, is little more than propaganda for the makers of foreign stained glass.

The American stained glass craft through years of wars, depressions, unfavorable tariffs and many other handicaps has successfully emerged as the admitted leader of the art in the world today.

For a man like Mr. Dowling of Dublin to state that until Irish stained glass came to America there was none worthy of note in this country is not only incorrect, but unmitigated gall. It is clearly aimed at the American maker who is not fortunate enough to obtain free use of the newspaper columns throughout this country to sing forth the praises of his work as opposed to foreign competition.

Mr. Dowling further claims that in only 50 years, the Irish have learned how to make stained glass superior to any in this country, while a number of American studios have a heritage of from 60 to almost 100 years of dedication to their art, yet according to your correspondent, with but two exceptions, we in this country are unable to make stained glass comparable to the imported.

The clergy of all religious denominations are invited to compare quality, design and artistic craftsmanship of domestic glass with that offered for import by any European com-

pany. The skilled American craftsmen and artists have devoted their efforts to the development and maintenance of a standard unattainable by the foreign worker because of the latter's low wage scale, inferior materials and generally poor economic conditions.

The domestic makers are ready, willing and capable of executing any and all glass commissions demanded by our churches, who are in need of attractive, well constructed and artistically designed and executed stained glass, personally supervised from inception through installation.

Very truly yours,

GEORGE D. SPIERS, *Chairman,*
Public Relations Committee,
Stained Glass Association of America.

EDITOR'S NOTE: Mr. Spiers gave a spirited and cogent answer, in our opinion, to the press release. We think that only limitations of space prevented him from picking up one or two more—let's be completely frank—culpable lies about modern American glass being "a slavish copy of the worst English and German models of 70 or 80 years ago." This, co-freres, is how the situation now stands, and we can but face up to it. From many indications, letters, and so forth, we know that many members of our Association have either deprecated or ignored the problem facing us. We can no longer deprecate or ignore—it is not on our doorstep, it is now in the living room. In our next issue will appear an editorial on this most pressing of problems, and we sincerely hope that all of you will write in your comments and suggestions as to the resolution of this "we are at the cross-roads" condition.

PUBLICATIONS OF INTEREST

ENGLISH STAINED AND PAINTED GLASS, by Christopher Woodforde. Oxford University Press, 114 Fifth Avenue, New York 11, N. Y. June, 1954. \$4.80. (XVIII, 84 pp., 80 plates.) Cloth, gilt.

The Rev. Christopher Woodforde has given us another of his excellent studies in English Stained Glass. This book is a vade mecum of glass from the twelfth to the twentieth centuries, and is illustrated with some eighty full page plates and a frontispiece in color. Included is a county list of glass mentioned in the text, and a very useful bibliography. Many of the illustrations have never been printed before in any standard work on the subject, and should be a welcome addition to any photographic anthology. It is to be regretted, however, that very few examples of English 20th century glass have been treated of in the text, or illustrated as plates. While there are illustrations of the work of Ninian Comper, Evie Hone, Hugh Easton, and others, these few but excellent examples could have been augmented at the sacrifice of some of the earlier glass. However, this is merely a personal preference. The author has certainly given us some fresh (though ancient) new material, and his textual and illustrative remarks are up to his usual high standard. Altogether, this is a book that finds a cordial welcome in any glassman's library. It is well written, generously illustrated and beautifully printed.

In our next issue, we will review Robert Sowers' controversial "The Lost Art," published in September. We have received an advance copy, but would prefer a thorough digestion in lieu of a premature impression.

THE STAINED GLASS ASSOCIATION OF AMERICA

Member Chamber of Commerce of the United States

KARL B. LAMB, 46 West Clinton Avenue, Tenafly, New Jersey *President*
GEORGE D. SPIERS, 48-54 East 13th Street, Paterson 4, New Jersey . *First Vice-President*
WILBUR H. BURNHAM, JR., 1126 Boylston Street, Boston 15, Mass. *Second Vice President*
A. W. KLEMME, High Point, North Carolina *Treasurer*
FRED. P. OPPLIGER, 822 Wilmington Avenue, St. Louis 11, Missouri . *General Secretary*
NORBERT W. GRAVES, 65 Edgcroft Road, Berkeley 6, California *Editor*

EXECUTIVE COMMITTEE

E. ELIZABETH BRUDER	GEORGE HUNT	HENRY LEE WILLET
HAROLD W. CUMMINGS	EDWARD W. HIEMER	JOHN WEAVER

ADVERTISING

GEORGE HUNT, *Chairman*

CRAFT RELATIONS-APPRENTICE TRAINING

HAROLD W. CUMMINGS, *Chairman*

EDUCATION AND PUBLICITY

HENRY L. WILLET, *Chairman*

GOVERNMENTAL RELATIONS

WILBUR H. BURNHAM, JR., *Chairman*

PUBLIC RELATIONS

GEORGE D. SPIERS, *Chairman*

CONVENTION

JOHN D. WEAVER, *Chairman*, 1955
E. ELIZABETH BRUDER, *Chairman*, 1956

MEMBERSHIP

EDWARD W. HIEMER, *Chairman*

OTTO W. HEINIGKE, 26 East 13th Street, N. Y. C. . *Councillor Chamber of Commerce*

HONORARY MEMBERS

OTTO W. HEINIGKE

DR. CHARLES D. MAGINNIS

JAMES SHELDON

MEMBERSHIP

CALIFORNIA

American Art Glass Company
7420 South Broadway, Los Angeles
Broadway Stained and Leaded Glass Company
8924 South Broadway, Los Angeles
Century Stained Glass Studios
157 Fillmore Street, San Francisco
Church Art Glass Studios
359 Waller Street, San Francisco
Cummings Studios
475 Francisco Street, San Francisco 11
H. Dombrink Co.
2416 Market Street, Oakland 7
Glore Glass Studio
3714 Fletcher Drive, Los Angeles
Judson Studios
200 South Avenue, Los Angeles 66
George D. Merrill & Associates
314 North Robertson Blvd., Los Angeles 48
Wallis Wiley Studio
2175 East Foothill Blvd., Pasadena 8

CONNECTICUT

Len R. Howard
Kent

FLORIDA

Southern Art Glass Co.,
532 Edgewood Avenue, Jacksonville

ILLINOIS

Clinton Glass Company
2100 South Union Avenue, Chicago
Drehobl Brothers Art Glass Company
2847 Lincoln Avenue, Chicago
H. Eberhardt & Company,
2409 West Roosevelt Road, Chicago
Gianinni & Hilgart,
1359 North Noble, Chicago
Karl Hackert, Inc.
215 West Ohio Street, Chicago 10
Michaudel Stained Glass Studio
542 N. Paulina Street, Chicago

INDIANA

Capitol Glass Company, Inc.
432 South Missouri Street, Indianapolis
City Glass Specialty, Inc.
2124 South Calhoun Street, Fort Wayne

KENTUCKY

Blum Ornamental Glass Company
1018 West Market Street, Louisville

William F. Gilley
208 W. Chestnut Street, Carlisle

MARYLAND

Miller Art Glass Studio
855 North Howard Street, Baltimore

MASSACHUSETTS

Wilbur Herbert Burnham
1126 Boylston Street, Boston
Charles J. Connick Associates
9 Harcourt Street, Boston
John Terrance O'Duggan
116 St. Botolph Street, Boston
Reynolds, Francis and Rohnstock
1 Washington Street, Boston

MICHIGAN

Francesco Ruocco Studio
123 Water Street, Haverhill
Carroll E. Whittemore
16 Ashburton Place, Boston 8
Detroit Stained Glass Works
4831-33 Fort Street, Detroit
Grand Rapids Art Glass Company
Fulton and Front Streets, Grand Rapids

MINNESOTA

Gaytee Studios, Inc.
225 South 5th Street, Minneapolis
Minneapolis Art Glass Company
616 South 3rd Street, Minneapolis
Novello Art Glass Studios
150-152 High Forest St., Winona
Dennis G. O'Brien
1124 South 3rd Street, Minneapolis

MISSOURI

Century Art Glass Co.
5107 Delmar Blvd., St. Louis
Emil Frei, Inc.
3934 South Grand Boulevard, St. Louis
Jacoby Art Glass Company
822 Wilmington Avenue, St. Louis 11
Kansas City Art Glass Works
2002 Indiana, Kansas City
Saint Joseph Art Glass Works
806 North 2nd Street, St. Joseph
Seele Art Glass Company
1631 Jonquil Drive, Webster Groves
Unique Art Glass Company
312 North 17th Street, St. Louis

NEW JERSEY

- B. F. Biehler
261 West Graisbury Avenue, Audubon
Edward W. Hiemer & Company
140 Wabash Avenue at Crooks, Clifton
J. & R. Lamb Studios
46 West Clinton Avenue, Tenafly
Payne-Spiers Studio, Inc.
49-54 East 13th Street, Paterson 4

NEW YORK

- Ave Maria Stained Glass Studio
541-545 DeKalb Avenue, Brooklyn
A. L. Brink
165 East 88th Street, New York
Daprato Studio, Inc.
104-112 East 25th Street, New York
George Durhan & Son
210 East 35th Street, New York
Henry Keck
1010 West Genesee Street, Syracuse
Local Association, Nine Studios
Joseph C. Mazur
Sturgeon Point Road, Derby, Buffalo
Pike Stained Glass Studios
145 St. Paul Street, Rochester
Rambusch Decorating Company
40 West 13th Street, New York 11
Hans Rohlf
521 Saint Ann's Avenue, New York 55
Nicholas Wagner
228 West Broadway, New York 13
F. G. Wiedemann Stained Glass Studio
19044 99th Avenue, Hollis 7, Long Island
Zettler Studios, Inc.
26 East 11th Street, New York 13

NORTH CAROLINA

- High Point Glass & Decorative Company
High Point

OHIO

- Franklin Art Glass Studio
214 Oak Street, Columbus
Robert M. Metcalf & Associates
Yellow Springs
Poremba Stained Glass Studio
20806 Aurora Road, Bedford
G. C. Riordan & Company
324 East 3rd Street, Cincinnati 2
John W. Winterich & Associates
3648 Euclid Avenue, Cleveland

PENNSYLVANIA

- Mrs. P. H. Balano
242 Harvey Street, Philadelphia 44
D'Ascenzo Studios.
1602 Summer Street, Philadelphia 3
Henry Hunt Studios
1756 W. Carson Street, Pittsburgh 19
Pittsburgh Stained Glass Studios
Warden & McCartney St. N.E., Pittsburgh 2
Quaker City Stained Glass Works
4208 Ridge Avenue, Philadelphia 29
P. J. Reeves & Company
6136 Cedar Avenue, Philadelphia 43
Uhrig Brothers
3039 North 5th Street, Philadelphia
Willet Stained Glass Company
3900 Girard Avenue, Philadelphia 4

TENNESSEE

- Foster Art Glass Company
2361-95 Rossville Boulevard, Chattanooga

TEXAS

- Orco Inc.
320 Fredericksburg Road, San Antonio
Texas Art Glass Company
813 Hamilton Street, Houston

WASHINGTON

- Anto Rez
Clinton

WISCONSIN

- Enterprise Art Glass Works
829 West Michigan Street, Milwaukee
T. C. Esser Company
3107 West Galena Street, Milwaukee
Gavin Mirror & Art Glass Works, Inc.
1010 North Water Street, Milwaukee
Conrad Pickel Studios
Box 287, Route No. 4, Waukesha
Conrad Schmitt Studios
1325 South 43rd Street, Milwaukee 14
Wagner Brothers
2001 Clybourn Ave., Milwaukee

CANADA

- Bullus Glass, Ltd.,
15 Joseph Street, Kitchner
Nincheri Studios
1832 Boulevard Pie IX, Montreal

MEXICO

- Ramon Montana
Casa Montana, Apartado 92, Torreón. Coahuila

ASSOCIATE MEMBERS

- Mrs. L. W. Almy
Denver, Colorado
 C. Bryce Anderson
Oak Grove, Oregon
 Henry S. Barth
Chicago, Illinois
 S. A. Bendheim
New York, N. Y.
 Mrs. S. A. Bendheim
New York, N. Y.
 Richard Blanck
New York, N. Y.
 W. H. Blenko
Milton, West Virginia
 Mrs. W. H. Blenko
Milton, West Virginia
 William Blenko, Jr.
Milton, West Virginia
 Mrs. William Blenko, Jr.
Milton, West Virginia
 John Boertlein
Washington, D. C.
 Clarence H. Boettcher
Milwaukee, Wisconsin
 Ernest Bonanno
Cambridge, Massachusetts
 James A. Bosland
Wyckoff, New Jersey
 David Bramnick
Philadelphia, Pennsylvania
 Stephen Bridges
Pleasantville, New York
 E. Elizabeth Bruder
Chestnut Hill, Massachusetts
 Wilbur H. Burnham, Jr.
Melrose, Massachusetts
 Frankie Byrne
Indianapolis, Indiana
 Mrs. William D. Cairns
Pasadena, California
 Roy A. Calligan
Milwaukee, Wisconsin
 Erasmo Calvani
Caracas, Venezuela
 Helen Carew
Pittsburgh, Pennsylvania
 Gabriel Cartwright
Milwaukee, Wisconsin
 Vincent D. Case
Los Angeles, California
 Rev. Robert Chafee
Indianapolis, Indiana
 Joseph G. Cincik
Cleveland, Ohio
 City Glass Co.
Glasgow, Scotland
 Mrs. Charles J. Connick
Newtonville, Massachusetts
 Lee A. Cook
St. Louis, Missouri
 Peter M. Cooney
Indianapolis, Indiana
 Bradford C. Cummings
Milwaukee, Wisconsin
 Mrs. Vivian O. Cummings
Belvedere, California
 Gilbert O. Decker
Fountain City, Wisconsin
 Raymond A. DeHaven
Ambler, Pennsylvania
 John E. Donaldson
Rivera, California
 Jerry Douglas
New York, N. Y.
 Chester Dulas
Cleveland, Ohio
 Mildred Z. Eves
New York, N. Y.
 Jose Fernandez
Monterrey, Mexico
 Mrs. Kenneth E. Fields
Washington, D. C.
 Joseph A. Freney
Milwaukee, Wisconsin
 Francis S. Gates
Harwich Port, Massachusetts
 Marguerite Gaudin
Philadelphia, Pennsylvania
 Albert A. Gerlach
Portland, Oregon
 Norbert W. Graves
Berkeley, California
 George Gugert
Philadelphia, Pennsylvania
 Hannah F. Gustavson
Glendale, California
 Mrs. Karl Hackert
Chicago, Illinois
 Thaddeus J. Haduch
Baltimore, Maryland

Robert T. Halbrook
San Francisco, California
 John W. Hathaway
Philadelphia, Pennsylvania
 William Henning
Cleveland, Ohio
 Richard I. Heule
Columbia Heights, Minnesota
 Gerhard E. Hiemer
Clifton, N. J.
 John W. Higgins
Worcester, Massachusetts
 Albrecht Holz
Paterson, New Jersey
 Clarence A. Hopper
San Francisco, California
 M. C. Hoss
Kokomo, Indiana
 John Huls,
St. Louis, Missouri
 Mrs. George Hunt
Pittsburgh, Pennsylvania
 William R. Jack
Lexington, Massachusetts
 Anthony Jankowski
Milwaukee, Wisconsin
 Fred Jayson
New York, N. Y.
 Alexander D. Jeffries
Pittsburgh, Pennsylvania
 Richard W. Jung
Los Angeles, California
 Eva M. Kallir
New York, N. Y.
 Elsie Keller
Glendale, Missouri
 Eugene F. Kelley
Long Island, N. Y.
 D. Taylor Kellock
Ballarat, Vic., Australia
 John A. Kevorkian
Philadelphia, Pennsylvania
 William Kielblock
Columbus, Ohio
 Aaron R. Knopman
Philadelphia, Pennsylvania
 Ernest Kotzian
Dorchester, Massachusetts
 Oliver H. Kugel
Brookfield, Illinois
 Rene Laberge
Quebec, Canada
 Rev. John LaFarge
New York, N. Y.
 John Lahovin
Philadelphia, Pennsylvania
 Katherine Lamb
Cresskill, New Jersey
 Frederick L. Leuchs
Brooklyn, New York
 Mrs. Ruth Levy
Guatemala City, Guatemala
 Dante Lorti
Englewood, New Jersey
 Carleton G. Macdougald
Edgewoods, Rhode Island
 C. F. Mack, Sr.
Seattle, Washington
 R. McGill Mackall
Baltimore, Maryland
 Trovatore Mainini
Quincy, Massachusetts
 Max Marcinié
Tulsa, Oklahoma
 Eugene Marggraff
Milwaukee, Wisconsin
 Joseph Mayer
St. Louis, Missouri
 Rev. Michael McNerney, O.S.B.
Belmont, North Carolina
 R. D. McIntosh
Dallas, Texas
 R. Douglas McLundie
Edinburgh, Scotland
 Joseph Mees
St. Louis, Missouri
 W. James Meikle
Toronto, Canada
 Charles H. Meyer
Brooklyn, N. Y.
 James Mills
Paden City, West Virginia
 Jack Morgan
Culver City, California
 Rev. Francis J. Niesen
Kokomo, Indiana
 Christine Northrop
Pass Christian, Mississippi
 Mrs. Frances B. O'Duggan
Wellesley, Massachusetts
 James J. O'Hara
Rochester, New York
 F. P. Oppliger, Jr.
St. Louis, Missouri
 Oliver F. Oppliger
St. Louis, Missouri
 W. H. Oppliger
Sappington, Missouri
 Edward M. Parrish
Richmond, Virginia
 J. Paterson
Toronto, Canada

Harry Pedersen
New York, N. Y.
 Paul L. Phillips
Los Angeles, California
 Janis Pontag
Reading, Pennsylvania
 Mrs. Odell Prather
Philadelphia, Pennsylvania
 Walter W. Pymn
St. Joseph, Michigan
 Nancy Rambusch
New York, N. Y.
 John G. Ramsden
Toronto, Canada
 Franklin Ramsdale
Toronto, Canada
 William L. Ranton
Greenville, Ohio
 Jacob A. Renner
Clifton, New Jersey
 E. Fred Reusche
Newark, New Jersey
 Albert Riecker
Toronto, Canada
 F. Warren Riley
Paterson, New Jersey
 William Ritchie
Omaha, Nebraska
 William A. Roemer
New York, N. Y.
 C. D. Rossbach
Chicago, Illinois
 Mrs. Eleanor G. Ryan
Squantum, Massachusetts
 Adolfo Saenz
San Jose, Costa Rica
 Maurice S. Schlosser
Far Rockaway, New York
 Mrs. Elizabeth Schmitt
Milwaukee, Wisconsin
 Michael Schmitt
Chicago, Illinois
 Ethel M. Scott
Minneapolis, Minnesota
 Genevieve Seele
Webster Groves, Missouri
 Columcille J. Sharkey
Glenside, Pennsylvania
 Lloyd C. Sherer
Fresno, California
 Ellen Simon
New York, N. Y.
 Francis Paul Skelly
Tenafly, New Jersey
 Francis P. Smith
Atlanta, Georgia
 G. C. Smits
Toronto, Canada
 Thomas Snyder
Newark, Ohio
 Thomas B. Snyder
Elmhurst, Illinois
 Frank Swartzlander
Doylestown, Pennsylvania
 Anthony R. Tavarere
Brooklyn, New York
 John J. Taylor
Sweetwater, Texas
 Duncan N. Terry
Rosemont, Pennsylvania
 W. T. Thorne
Montreal, Canada
 A. J. Timler
Waukesha, Wisconsin
 Bernard R. Townley
North Plainfield, New Jersey
 Mrs. Helen Turley
Arlington, Virginia
 Elaine Urbain
Long Island, N. Y.
 John Urbain
Long Island, N. Y.
 Elsbeth C. Vollmar
Forest Hills, New York
 Marguerite S. Vollmar
Forest Hills, New York
 Rev. John E. Wallace
Springfield, Massachusetts
 W. Glen Wallace
Minneapolis, Minnesota
 Sam Walsh
New York, N. Y.
 Rev. Steen Whiteside
Hillsboro, Oregon
 Nancy Alexander Wilds
Philadelphia, Pennsylvania
 Anne L. Willet
Ambler, Pennsylvania
 E. Crosby Willet
Ambler, Pennsylvania
 Mrs. Henry L. Willet
Ambler, Pennsylvania
 Perry M. Williams
Winona, Minnesota
 Yvonne Williams
Toronto, Canada
 William J. Wilner
Jamesville, Virginia
 George E. Wilson
Philadelphia, Pennsylvania
 D. E. Woerner
Rochester, New York
 Stanley W. Worden
Syracuse, New York

LEO POPPER & SONS

143-145-147 FRANKLIN STREET, NEW YORK

CHANCE'S

Broad Reeded, Chevron Reeded, Flemish

OPALESCENT GLASS

CATHEDRAL

Hammered, Smooth

Granitic, rippled and other pattern glasses

Sheet glass and Antique sheet glass in
white, tints and colors

ANTIQUE GLASS

Chance's English Antique, German Antique

Reamy Antique, Celtic, Venetian

Heaton's vitreous permanent glass stainers' colors

Flashed opal, Bluelite, Amberlite,
rondels, slabs, bullions

FLASHED SHEET AND POT METALS

Ruby, Blue, Yellow, Purple, Green, Opal

Members are urged to reciprocate the support of these responsible advertisers

LEO POPPER & SONS

143-145-147 FRANKLIN STREET, NEW YORK

FLUTED

Clear Only

BELGIAN OPAL

Single and Double

SANDED RUBY

ENGLISH DOUBLE ROLLED

Whites, Tints, and Colors

Crackled glass

GENUINE ENGLISH CROWN
GLASS

Copper foil, imitation cut jewels, pressed jewels,
glass rods, lead ornaments

We are continually receiving special glass for windows,
lamp shades, tilings, photographic, optical, electrical,
and all mechanical and scientific uses

Members are urged to reciprocate the support of these responsible advertisers

S. A. Bendheim Company

16 HORATIO STREET, NEW YORK, N Y.

Off Eighth Avenue and 13th Street

Antique Glass

CATHEDRAL

OPALESCENT

COLORED SHEET — *Pot and Flashed*

OPAL — *Pot and Flashed*

TINT GLASS

ENGLISH CROWN BULLIONS

RONDELS

NORMAN SLABS

SHEET *and* MARINE ANTIQUES

PATTERN SCISSORS FOR STAINED GLASS WORK

Sole Representatives for

BLENKO ANTIQUE GLASS

Eastern Representatives for

KOKOMO OPALESCENT GLASS CO.

Large and Well Assorted Stock in New York

Members are urged to reciprocate the support of these responsible advertisers

CATHEDRAL GLASS OPALESCENT GLASS

*O*VER FIFTY YEARS of experience in the manufacturing of cathedral and opalescent glass has given us an understanding and appreciation of the problems involved in the creation of stained glass work, assuring you of the most careful selection and matching of colors.

Your inquiries will receive our personal and prompt attention.

KOKOMO OPALESCENT GLASS CO.
KOKOMO, INDIANA

Eastern Representatives with Complete Stock
S. A. BENDHEIM COMPANY
16 Horatio Street • New York, N. Y.

Members are urged to reciprocate the support of these responsible advertisers

The PAUL WISSMACH GLASS CO., *Inc.*

Manufacturers of

Opalescent

Rippled

Double Rolled

Flemish

Hammered Cathedral

Moss

Neo-Flash

Seedy and Single Rolled Marine Antique

Special Cast White Opal, Used for Signs,
Lighting Effects, etc.

Double Rolled, Single Rolled and Seedy

Made to Stand Fire

ALL MADE IN THE U. S. A.



General Office and Factory:

Paden City, West Virginia

*Producers of the Greatest Variety of Rolled Colored
Sheet Glass*

Members are urged to reciprocate the support of these responsible advertisers

*WE DESIRE to emphasize the fact that we are the Sole
Selling Agents for, and carry in stock the complete line of*

HANCOCK'S CELEBRATED GLASS COLORS

ATMOSPHERIC PROOF

*Known so to be from successful use over a period of more than one
hundred years. Made by*

MESSRS. JAMES HANCOCK & SON

(Diglis Ceramic Art Color Works) Worcester, England

TRACING BROWN No. 1

BISTRE BROWN

TRACING BLACK No. 61

UMBER BROWN

RED, for flesh, etc.

ANCIENT BROWN

*Packed in one-pound sealed packages bearing the Hancock
Label as well as our own: None genuine unless so packed.*

We also offer

A COMPLETE LINE IN ALL COLORS

Black, Brown, Blue, Green, Ruby, etc., of

OUR OWN MANUFACTURE

*Our SILVER STAIN, ORANGE INTENSE, can be used
on all kinds of glass.*

FRENCH BRUSHES, ENGLISH STIPLERS,

BLENDERS, OILS, MEDIUMS, ETC.

Catalogue sent on request

L. REUSCHE & CO.

Factory and Mailing Address

2-6 LISTER AVENUE

NEWARK, N. J.

Members are urged to reciprocate the support of these responsible advertisers

BUY AMERICAN MADE GLASS

BLENKO GLASS COMPANY

MILTON, WEST VIRGINIA

MANUFACTURERS OF

Blenko Antique

Patented May 4, 1926

Norman Slabs • Spun Rondels

Sole Agents for United States and Canada

S. A. BENDHEIM COMPANY

16 Horatio Street, New York, N.Y.

CAME LEAD

WIRE SOLDER • SHEET LEAD

GLASS COLORS

Vinegar Tracing Black #1

Without Gum.

Bister-Brown #1

Grey-Green #1

GALVANIZED STEEL BARS

SMOOTH ELECTRO-PLATED

1/16 x 3/16

1/8 x 1/4

1/8 x 3/8

1/8 x 1/2

WHITE METAL ROLLING & STAMPING CORP.

80 MOULTRIE STREET

BROOKLYN 22, N. Y.

All Came Lead & Solder made from Virgin Metals

Write for Catalogue

Members are urged to reciprocate the support of these responsible advertisers

ROSSBACH & SONS, Inc.

Manufacturers of

Ventilators and Casements for Church Windows

512-520 SOUTH WASHTENAW AVENUE
CHICAGO, ILLINOIS

NATIONAL METALLIC SASH CO.

1510-12 FULTON STREET
CHICAGO, ILLINOIS

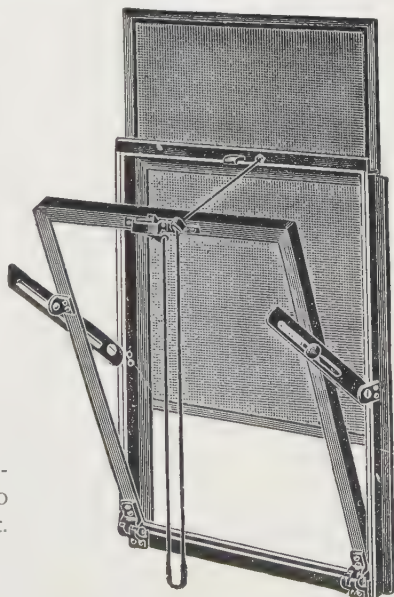
A Perfect Ventilator at Last

THE WEATHERTIGHT SPECIAL

(Patented October 27, 1917)

Made exclusively by us, and con-
ceded by those who have seen it, to
be the best ventilator on the market.

WE LEAD, OTHERS FOLLOW



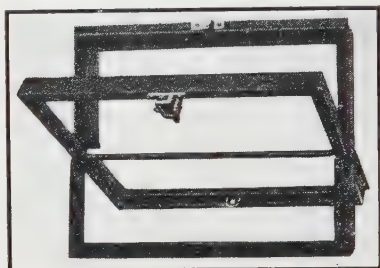
Members are urged to reciprocate the support of these responsible advertisers

J. SUSSMAN

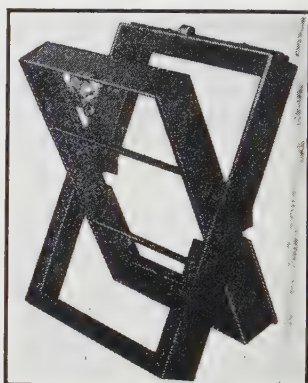
Manufacturer of the Finest
CHURCH VENTILATORS

118 RIDGE STREET
NEW YORK 2, N. Y.

Single Ventilator



Outside Frame $1\frac{1}{4}'' \times \frac{3}{4}'' \times \frac{1}{8}''$
Inside Frame $1'' \times \frac{5}{8}'' \times \frac{1}{8}''$



Outside Frame $2\frac{1}{2}'' \times 1'' \times \frac{3}{16}''$
Inside Frame $2\frac{1}{4}'' \times \frac{3}{16}''$

BUNKER HILL LEAD CAMES

"The Best in the West"

MANUFACTURED BY

NORTHWEST LEAD COMPANY

Seattle 4

Los Angeles 21

San Francisco 4

LITURGICAL ARTS

A quarterly devoted to the arts at the service of the Catholic Church.

It is the official organ of the Liturgical Arts Society, Inc., which was founded in 1928. The Society is not operated for profit.

In its pages have appeared articles and illustrations dealing with the planning, building, and decoration of churches; the renovating of existing buildings; the design and execution of sacred vessels, vestments, and statuary; also with music and other matters which are subject to liturgical usage.

Clergy, laity, artists — all can benefit from reading this quarterly. It is the only one of its kind in English.

Yearly subscription is THREE DOLLARS.

A descriptive booklet will be mailed on request.

LITURGICAL ARTS SOCIETY, INC.

7 EAST 42 STREET

NEW YORK 17, N. Y.

Members are urged to reciprocate the support of these responsible advertisers



SINCE
1894

CHICAGO METALLIC SASH CO.

2112 Ogden Avenue, Chicago

MANUFACTURERS OF

METAL MOULDINGS FOR GLASSWORK
GALVANIZED COLD ROLLED STRIP STEEL



CHROMIUM AND STAINLESS STEEL
MOULDINGS FOR MODERN DECORATION
METAL COVERED WOOD MOULDINGS

Write for Catalog

NEW AND IMPROVED GLASS STAINERS' COLORS

DRAKENFELD'S BISTRE BROWN E-402

DRAKENFELD'S UMBER BROWN E-403

DRAKENFELD'S TRACING BLACK E-401

DRAKENFELD'S TRACING BLACK 2272

DRAKENFELD'S DEEP BLACK D-436

DRAKENFELD'S ANCIENT BROWN E-404

DRAKENFELD'S ANCIENT BROWN E-405

DRAKENFELD'S AMBER STAINS

B. F. DRAKENFELD & CO., Inc.

45—47 PARK PLACE

NEW YORK, N. Y.

Members are urged to reciprocate the support of these responsible advertisers

CAME LEAD
SHEET LEAD
TAPE SOLDER

CROWN METAL COMPANY

117 E. WASHINGTON STREET
MILWAUKEE 4, WISCONSIN

MEMORIAL PLAQUES
CAST BRONZE . . . ENGRAVED BRASS
for marking all church furnishings

Send size and inscription for special trade price

48 page illustrated catalog on request

INTERNATIONAL BRONZE TABLET CO., INC.

150-154 West 22nd St.

New York 11, N. Y.

THE G. A. AVRIL CO.

LEAD PRODUCTS DIVISION

Seymour Avenue and Langdon Farm Road, Cincinnati 12, Ohio
Lead and Tin Pipe • Auto Body Solder • Babbitt Metals
Came Lead • Pot Lead • Solder
Bar and Wire Solder • Lead Plumbing Fittings

*We Invite Your Inquiries on
Any Product or Alloy Containing Tin, Lead, and Antimony*

A valuable aid in teaching the art

STAINED GLASS CRAFT By J. A. F. DIVINE
and G. BLACHFORD

You're an expert in your art, but can you teach it to your son or to a class of apprentices? This book makes it easy—makes teaching the art of stained glass possible in the home or school workshop. Presents an inexpensive method . . . covers tools, materials, designing, enlarging the design, cutting, waxing, etching, painting, firing, staining, leading up, soldering, cementing and fitting. \$2.75—SEND FOR FREE 10-DAY EXAMINATION.

DESIGN IN THE INDUSTRIAL ARTS
By Charles B. Bradley.....\$4.00

INDUSTRIAL ARTS DESIGN
By William H. Varnum.....\$6.00

Chas. A. Bennett Co., Inc., Publishers 5903 Duroc Building
Peoria, Illinois

Members are urged to reciprocate the support of these responsible advertisers

RELIABLE SOURCES OF SUPPLY

*Insertion for Non-advertisers, \$5.00 per issue
(Minimum Four Issues)*

GLASS PAINTS AND STAINS

- B. F. Drakenfeld & Co., 45-47 Park Place,
New York.
Leo Popper & Sons, 143 Franklin Street,
New York.
L. Reusche & Co., 2 Lister Avenue, Newark,
New Jersey.
White Metal Rolling & Stamping Corp.,
80-84 Moultrie St., Brooklyn, New York.

GALVANIZED STEEL BARS

- Chicago Metallic Sash Co., 2112 Ogden
Avenue, Chicago, Illinois.
White Metal Rolling & Stamping Corp.,
80-84 Moultrie St., Brooklyn, New York.

GLASS

- S. A. Bendheim Co., 16 Horatio Street,
New York, New York.
Blenko Glass Co., Milton, West Virginia.
Kokomo Opalescent Glass Co., Kokomo,
Indiana.
Leo Popper & Sons, 143 Franklin Street,
New York, New York.
The Paul Wissmach Glass Co., Inc., Paden
City, West Virginia.

CAME LEAD AND SOLDER

- The G. A. Avril Co., Seymour Avenue and
Langdon Farm Road, Cincinnati 12,
Ohio.
Crown Metal Co., 117 E. Washington St.,
Milwaukee, Wisconsin.
National Lead Company, 2607 East Cum-
berland Street, Philadelphia 25, Pa.
Northwest Lead Company, 2700 Sixteenth
Avenue, Southwest, Seattle 4, Wash.
White Metal Rolling & Stamping Corp.,
80-84 Moultrie St., Brooklyn, New York.

GLASS JEWELS AND NOVELTIES

- S. A. Bendheim Co., 16 Horatio Street,
New York, New York.
Leo Popper & Sons, 143 Franklin Street,
New York, New York.
The Paul Wissmach Glass Co., Inc., Paden
City, West Virginia.

COLORED GLASS FOR SIGNS, ETC.

- S. A. Bendheim Co., 16 Horatio Street,
New York, New York.
Kokomo Opalescent Glass Co., Kokomo,
Indiana.
Leo Popper & Sons, 143 Franklin Street,
New York, New York.
The Paul Wissmach Glass Co., Inc., Paden
City, West Virginia.

EUROPEAN ANTIQUE GLASS

- S. A. Bendheim Co., 16 Horatio Street,
New York, New York.
Leo Popper & Sons, 143 Franklin Street,
New York, New York.

METALLIC SASH AND VENTILATORS

- National Metallic Sash Co., 1510-12 Fulton
Street, Chicago, Ill.
Rossbach & Sons, Inc., 512-520 South
Washtenaw Ave., Chicago, Illinois.
J. Sussman, 118 Ridge Street, New York 2,
New York.

METALLIC SASH SUPPLIES

- Chicago Metallic Sash Co., 2112 Ogden
Avenue, Chicago, Illinois.

MEMORIAL PLAQUES

- International Bronze Tablet Co., Inc., 150-
154 West 22nd St., New York 11, N. Y.

